THE MANTELL ENGAGEMENT

ACTING in the "grand manner" of Booth and Irving, such as the present generation of playgoers is not accustomed to seeing, is promised during the coming week at the Salt Lake theatre, when Robert B. Mantell fills his first local engagement in four years.

Since the death of Sir Herbert Tree in England last summer, Mr. Mantell is left as the only English-speaking tragedian either side of the Atlantic who is preserving the great traditions that had their origin with Richard Burbage in Shakespeare's own company, under the direction of the dramatist himself, who was his own stage manager, and were passed down through the generations of Betterton, Garrick, Kemble, Kean and the Booths.

But, while preserving carefully these traditions, without which the lines of Shakespeare lost their force, Mr. Mantell has not been neglectful of modern demands and has made his stage settings as elaborate and lavish as the modern producers of musical comdey. Mr. Mantell believes Shakespeare himself would have provided handsome stage settings had he had electric lights at his disposal, since he was progressive far in advance of his time in everything else that pertained to the stage.

Mr. Mantell has done his best, too, to meet the demands of modern audiences for a supporting company of carefully trained playgoers, such as the audiences in the days of Booth and Forrest did not insist upon having, those actors usually taking on tour only two or three players, depending on local stock companies for the rest of their support. Mr. Mantell's company is made up of the best talent available on the English and American stage, every player having long experience in the reading of Shakespearean blank verse. The young and beautiful Miss Genevieve Hamper and the stalwart Fritz Leiber head these supporting players, and others of prominence and Miss Genevieve Reynolds, Guy Lindsley, Frank Peters, Edward Lewers, John Burke and John Wray.

Mr. Mantell will open his engagement with "Richelieu," the only non-Shakespearean play of the Salt Lake repertoire. "Richelieu" is the work of Sir Edward Bulwer Lytton, and for a hundred years has had a place in all great classic repertoires on an equality with Shakespeare's own dramas. The great scene in which the Cardinal-Statesman, who guided France through a period of storm and stress similar to that in which she is now involved, saves his young and lovely ward pursued by powerful court enemies by drawing about her the magic circle of the Church of Rome, has never been surpassed for intensity in all stage literature.

The order of plays for the week is "Richelieu," Monday night; "Romeo and Juliet," Wednesday afternoon; "Richelieu" again Wednesday night; "King Lear," Thursday night; "Macbeth," Friday night;" "The Merchant of Venice," Saturday afternoon, and "Richard III," Saturday night.

Of special interest to women will be the popular Wednesday matinee performance of "Romeo and Juliet" with Miss Hamper as the most picturesque of all Shakespeare's heroines. Miss Hamper is becoming widely known for her grace and beauty of an unusual classic type. Her performances of Juliet and Ophelia were recently ranked by Louisville critics, the home of Mary Anderson, alongside the interpretations of "Our Mary" herself.

Mr. Mantell's "Hamlet" matured by twenty-five years of constant study and playing is probably the most scholarly of his performances. "King Lear" is usually regarded as his masterpiece of tragic acting just as it is Shakespeare's masterpiece of composition. It was by the first performance of this part in New York in 1907 that Mr. Mantell won from the veteran critic, William Winter, the designation "the leader of our stage." Mr. Mantell's "Macbeth" was regarded by Mr. Winter as the best since Booth's. His Shylock has been pronounced by another authoritative critic, Robinson Locke, of Toledo, the finest ever seen on the American stage. His "Richard III" has more than once been ranked alongside that of the elder Junius Brutus Booth, generally regarded as the finest "Richard" in American stage history.

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A DAY WITH ELMAN

MISCHA ELMAN—the last of the season's attractions offered by the Musical Art Society, is probably the most strenuous musician in the world, and certain it is the youthful Russian is the most alive violinist. He wastes no time. Every minute of the day is worth something to him and he goes through life with the fixed idea of accomplishing as much as possible. He is far from being a dreamer; most people entertain the wrong notion that all artists are visionary. Elman is practical to the last degree.

After his morning bath he sits down to a modest breakfast of fruit, cereal, tea and toast. Winter and summer that is practically his morning meal; coffee he very seldom drinks, but he will accept a cup of tea any hour of the day. In New York each morning brings lots of mail which has to be answered; some of it he attends to and the rest is given to his secretary or his manager. A brisk walk is then in order or possibly a spin in his car. Returning from an hour in the air, Elman immediately opens his violin case, takes off his collar and proceeds to practice for an hour or perhaps two. Part of this he does by himself and part with his accompanist at the piano.

Luncheon is another light meal, whether at home or on the road. A plate of oysters and maybe a chop and a little cheese and tea are all he wants. If he has a concert to give that night, Elman is sure to take a nap in the afternoon about 5 o'clock. Before that hour he will be anxious to do a dozen things; a horseback ride appeals to him, or if the city is a strange one, he will want to motor around. He enjoys being interviewed by reporters, and he likes to watch dancing although he does not dance himself. No afternoon goes by without more practice and 4 o'clock tea and toast are absolutely necessary in his scheme of life. He never smokes nor touches alcohol.

HER IDEAL

Dolly—At last I have met my ideal! Kind-hearted, modest, patient, self-denying. But alas, married.

Daisy—Don't worry. No woman will live long with such a freak. You'll get a chance at him.—St. Louis Times.

A CAMOFLEUR

A good story is told by the dean of Carlisle. It concerns a clergyman who, taking occasional duty for a friend in one of the moorland churches in a remote corner of Cumberland was one day greatly scandalized on observing the old verger, who had been collecting the offertory, quietly abstract a half crown before presenting the plate at the altar rail.

After service he called the old man into the vestry and told him, with emotion, that his crime had been discovered.

The verger looked puzzled. Then a sudden light dawned on him.

"Why, sir, you don't mean that ould half-crown of mine! Why, I've led off with he this last fifteen year."—Pittsburg Chronicle Telegraph.

PATIENCE EXHAUSTED

They had been engaged three years, but there seemed no indications that the good ship matrimony was hovering in the offing. She was getting restless, but when she touched the subject he dexterously turned the conversation.

Recently he turned it off to physiology, a science of which he was a student.

"Yes," he said, airily, it is a strange but well authenticated fact that the whole human body changes every seven years. You, my dear, are Miss Jones now. In seven years you will have changed completely. Not a particle of your present self will be left; but all the same, you will still be Miss Jones."

"Oh, I shall?" said the angry damsel, tugging away at the third finger of her left hand. "I assure you I won't, if I have to marry a—a milkman! Of all the impudence— Here, take your ring and I never want to see you again."—San Antonio Light.

A LOVERS "IF"

("Beg Pardon, Mr. Kipling.")

IF you can love a girl and never show it,
Nor let Her see She's got you on the run;
If you can be a Fool and She not know it—
You're better than the most of us, my son.
If you can be in love, but never jealous,
Nor melancholy—only bright and gay;
If you can just be warm, but not too zealous;
If you can keep her guessing day by day;
If you can hold your mind upon your business,
And turn off work just like an oiled machine;
If you can seem indifferent to the dizziness,
And make your heart take orders from your bean;
If you can play the game in all its phases,
And get results according to your plan;
If She can never lose you in the mazes,
Nor make you feel like Fido—with a can;
If you can do this, fellow, you're a wonder;
You're just the sort of chap we seldom see;
I'm happy to have met you, and—by thunder—
I must admit you've got the bulge on me!"

—George B. Eager, Jr., in 1916 "Corks and Curls."